THE McGILL DAILY

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INSIDE

Todays	2
Heat & Dust	3
Scarface	3
Walser	4
Listings	5
Aztec Camera	6
Music & Rhythm	7
Pale Blue	7
Letters	8
Fashionismo	9

the supplement

The following people can be blamed for this issue:

Jerome Fragman, Robert Costain, Les Gooden, Frank Watts, Anne Sullivan, Boris Shedov, Colin Tomlins, Albert Nerenberg and Brendan Kelly.

TODAYS

Caucus on Lesbianism Sculptures and Images of Womyn by Montréal artist Myriam Fougère. Union 423.

Late Registration for Instructional Athletics. Currie Gym, Office G-7 09h00 — 19h00.

McGill Christian Fellowship at 18h30 at Diocesan College (3473 University) on *Trust and Faith.*

Chaplaincy Discussion on great books of the Bible: *The Heroes & Heroines of "Judges".* Led by Florence Hayes. Newman Centre (3484 Peel) at 16h00. Info: 392-5890/6711.

AIESEC Registration for *Stock Market Sweepstakes* in the Bronfman lobby. (till January 18).

McGill Industrial Relations Association hosting a wine and cheese at 16h30 in Leacock 232. Free admission for all I.R. students.

Players' Theatre Production meeting for *A Midsummer Night's Dream* at 16h30 in the theatre. All interested please attend.

McGill Friends of Mongolia panel discussion on *Where have the lackeys of the so-called "plucky socialist republic on the Adriatic" gone?* William & Henry Birks Bldg (foyer) at 13h45. Also a report on the success of our publication, *McGill Magazine — Mongolian Edition.*

FRIDAY

Hellenic Association New Year's Party in Union B-01 at 19h00.

McGill Caribbean Students' Association meeting at 18h00 in Union B-15.

Music Gerald Danovitch Saxophone Quartet (for CBC/McGill broadcast) plays pop, classics and jazz, including bits of *The Nutcracker Suite* at 20h00 in Pollack Hall.

Winter Carnival 1984 holding an orientation meeting for all those interested in joining their "fun bunch" at 14h15 in the Union ballroom.

SATURDAY

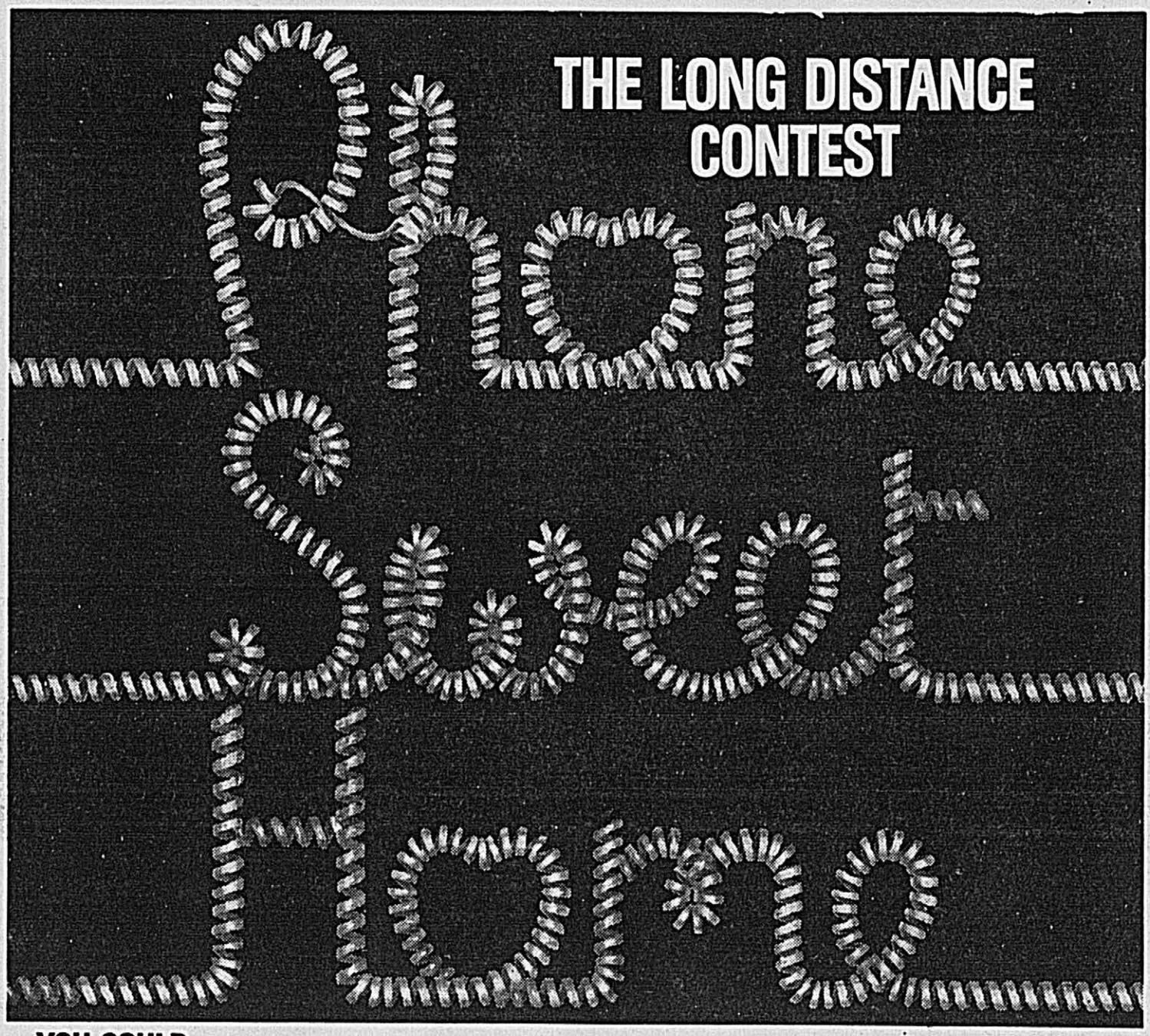
PSI-U hosting the first party of 1984 from 21h00 until 1985. 510 Pine.

McGill Contemporary Dance Workshop General Meeting at 13h00, dance studio of Currie Gym. All members, past and present, requested to attend. Dress to dance.

SUNDAY

Come Worship at 10h30 at the United Theological College (3521 University) Brunch follows. For more info: 392-5890, Chris Ferguson, McGill Chaplain.

TODAYS



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3. A draw will be made from all entries received by the contest organization on October 14, December 1, 1983 and the contest closing date, February 15, 1984. Prizes will be awarded as follows: one Bronco II will be awarded from all entries received by NOON October 14, December 1, 1983 and February 15, 1984 respectively. Entries other than the winning one in the October 14 draw will automatically be entered for the December 1, 1983 draw. Entries other than the winning one in the December 1, 1983 draw will automatically be entered for the final draw, February 15, 1984. Chances of winning are dependent upon the total number of entries received as of each draw. The drawn entrants, in order to win, will be required to first correctly answer an arithmetical, skill-testing question, within a pre-determined time limit. Decisions of the contest organization shall be final. By entering, winners agree to the use of their name, address and photograph for resulting publicity in connection with this contest. The winners will also be required to sign a legal document stating compliance with the contest rules. The names of the winners may be obtained by sending a stamped, self-addressed envelope to: Telecom Canada, 410 Laurier Ave. W., Room 950, Box 2410, Station "D," Ottawa, Ontario, K1P 6H5.
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Boredom oozes out of Ivory's

Heat and Dust

by Frank Watts

Passage to India remains the most articulate picture of the clash between Western rationalism and Eastern mysticism. Its social observations, replete with moral and spiritual contradictions, starkly evoke the pressure of Indian inscrutability on the British mind.

Heat and Dust is strongly indebted to the Forster blueprint. First seen at Montréal's World Film Festival, its commercial run here was delayed until Christmas. It presents a remarkably integrated vision of India both under British rule (the Raj) and in the present.

The film is a fusion of the international styles of the Merchant Ivory production collective responsible for such "alternative" adaptations as Shakespeare Walfah (1965), the Guru (1969) and more recently, the Europeans (1979) and Quartet (1981). Producer, Ismail Merchant, from Bombay, and Californian director, James Ivory, have here teamed up with German-born and English-educated Ruth Prawer Jhabvala, who adapted the screenplay from her novel. The result is a film which exudes high-gloss quality from the opening's miniaturized credits but which has serious defiencies — most notably of intent.

Heat and Dust follows the attempts of British journalist Anne (Julie Christie) to trace the misadventures of her great aunt Olivia (Greta Scacchi) who succumbed to the frustration and boredom of administrative life in the India of 1923 and whose seduction at the hands of a provincial potentate, the Nawab (Sahishi Kapoor), resulted in her self-imposed exile in the Alps.

A technical *tour de force*, the movie continually shifts from past to present, creating parallels and contrasts between the two major figures' lives. Once conquerers of the sub-continent, the English are now merely observers, their stiff-upper-lip respectability contantly besieged by the restrained passion of the Eastern mentality.

Unfortunately the movie tends to sink under its own weight: the boredom it seeks to evoke as the cause of Olivia's degeneracy oozes out to the audience and drags the film down. The viewer is condemned to mere observer status and is never invited to participate in the search for Olivia's motive. The oppressive and stifling sandstorms of the title remain unfelt and unconvincing and become but events in an overlong movie.

This last fault may be attributed to the otherwise adequate cinematography of Walter Lassaly. The film's lack of ambition rests solely with the matter of factness of Jahbvala's script. The camera records the visits to the site that shaped the crucial events in Olivia's life but never succeeds in conveying either protagonists' motives or the tragic consequences of Olivia's actions.

The actors' abilities happily transcend the limitations of this wholly pedantic framework. Scacchi sensuously portrays Olivia — a steamy volcano under her naive exterior. Nickolas Grace, of Brideshead Revisited fame, suberbly evokes the Nawab's secretary, Harry Hamilton Forbes, a character seemingly patterned on Forster during his 1921 apprenticeship under the Maharajah of Dewas Senior.

Julie Christie is satisfactory in the limited role of Anne but she is given no latitude to exhibit her talent. Some may be amused by Chid (Charles McCaughan), a minor character introduced to add levity to a tedious script and who parodies the more modern appeal of India as a land of spiritual enlightenment.

The juxtaposed views of past and present India could have made Heat and Dust an excellent film. Its lack of daring, of psychological analysis, militate against it. The film is merely ordinary; entertaining if expectations are not set too high.

Scarface: Blood and guts cinema

by Jose Arroyo

"He pursued the American dream ....with a vengeance," state the ads for Brian de Palma's Scarface. Indeed, Tony Montana, the protagonist of the film, does. Nonetheless, most of the reviewers fluttered away to their typewriters after seeing it and, with self-righteous indignation, massacred the film because of it's violence. They hardly ever mentioned the concept of the American Dream. In doing so they missed the essence of the film.

Scarface centres on Antonio Montana, a Cuban refugee who was one of the 125,000 Marielitos whom Carter admitted into the United States after Castro opened the port of Mariel in the late '70's.

Montana grew up on Cagney and Bogart films. He knows what the American dream is about. "I want the world and everything in it," he tells his sidekick, and he has no compunctions about how he gets it. His first opportunity comes soon.

On arrival into the United States, he is placed in a detention center. He's promised release from the centre and a green card in exchange for killing one of Cuba's former VIP's with whom Castro has become disenchanted. "I kill Communists for fun," Montana says, "but for a green card I'll carve him up real good."

The critics' objections to the violence in Scarface are laughable. It may be possible to make a non-violent film about gangsters, but it wouldn't be a gangster film. The genre calls for car chases, molls, bullets and blood.

A few of the more discriminating critics have worded their objections more carefully: their criticism condemns 'excessive violence'. If you don't usually read the critics, this description can be very ambiguous. What violence is not excessive? If you do, however, you may realize that 'excessive violence' is that which is simply gratuitous — violence for the sake of violence.

Non-excessive violence is epitomized in the western. On the whole, these films contain more acts of violence, but they are made to seem romantic or cartoonish. They don't offend critics, but they are the ones which generations of American children have tried to emulate.

It is easy to understand why most reviewers would dislike Scarface. It is a disturbing film. The protagonist is neither handsome nor likeable. The film criticises consumerism and the American dream. The Miami establishment is portrayed as corrupt. It's not what one expects from a big-budget avowedly commercial Hollywood film.

The film's depiction of the establishment may be especially bothersome. Policemen, politicians and television reporters can be bought. The successful people in the film are all crooked. The audience is shown that Montana has become successful when after killing a man — with his hand still bloody — he sees a Firestone blimp flashing 'The World is Yours' from its side, and illuminating the darkness.

After being released from the centre, Montana gets a job as a dishwasher. Shortly thereafter he shoots his way up the ladder of success. The only person who stops him from getting everything he wants is his boss. He soon disposes of him.

On another occassion, Tony tells the soigneé clientele of an expensive restaurant that they think they're good but the only difference between them and him is that he doesn't hide what he is. "You need people like me," he tells them, "so you can point you're fucking finger and say that's the bad guy."

The film needs Al Pacino too. The role of Tony Montana is a one dimensional role. The Montana at the end of the film is the same one as at the beginning plus drug addiction. Pacino doesn't get to express much range of emotion either. However, within these limitations, he is superb. He gives depth and shading to a role which could easily have become laughable.

The flimsiness of the Montana character is a serious defect. It is not written in the mold of a tragic hero. Tony is bad from the start, and though his fall is inevitable, we can't pity him. He is not an anti-hero either. Though critical of society, he is not fighting against it. The only thing that keeps us interested in the character is Pacino's performance.

This flimsiness is characteristic of a script that is very badly structured. We are shown an impoverished Montana coming from Cuba and all of a sudden he's carrying bagfulls of money and on his way to his downfall. The whole middle of the film is missing.

The script is also guilty of some very hackneyed dialogue. Sprinkling four-letter words between such lines as, "You were a bum then and you're a bum now", "Look at what we've become" and "You're the only thing in his life" doesn't make them interesting.

De Palma has often made interesting films with flimsy scripts. Obsession and The Fury had terrible scripts but De Palma used his camera effusively. We were too busy looking at the images his kinetic camera created to worry about what the characters were saying.

In Scarface De Palma plays straight. His camera is more controlled and he concentrates on the narrative. This is responsible for the languidity of certain scenes. Yet a contolled De Palma is still a creative one; at times, the camera moves with a sensuousness and sweep which creates a vocabulary of its own. The images add to and improve on what the screenplay left out or vulgarized.

To condemn Scarface for it's violence is an easy way out. It's like criticizing a painting because you didn't like a few of the brush-strokes. Supporting performances, the look of the film, and Giorgio Moroder's score (except for the songs) — all excellent — are not even discussed. Neither is the essence of the film.

I think most reviewers were more disturbed by what it had to say about a society they support and an establishment they're a part of than the film's violence. But writing about this would have meant sorting out their emotions and thinking about it. Something which is presumably too much to ask of a newspaper reviewer.

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More screwy than Kafka

by Brian Walker

Jakob von Gunten — Robert Walser.

Every once in awhile history misplaces a good writer or two — for some reason people stop reading their books, the manuscripts gather dust in some drawer, people forget about their existence — they slip down between the cracks of literary history, as it were. Perhaps years later someone chances upon one of their short stories in a journal or some allusion in someone else's diary and they realize that the writer was actually good, and the manuscripts are spruced up again and published, the short stories find their way into the standard anthologies and everyone wonders how such a jewel ever became lost in the dust.

This happens more often than we might think, and there are a hundred reasons why writers don't become well known when they should — maybe the message in their writing is a message for the future and it doesn't find fertile ground in the present, perhaps the political circumstances are unfavourable, or maybe they just forgot to phone their publisher some afternoon when they were supposed to and things snowballed from there.

Whatever the case, it is always a call for celebration when some great writer from the past is discovered and he begins to get the publicity that he deserves. One of the writers most recently rescued from obscurity is the Swiss novelist Robert Walser.

Walser did most of his work in the first two decades of the century. He published three short novels between 1907 and 1909, and many essays, short stories and prose sketches in the course of the next decade. In 1925 he admitted himself to a mental hospital where he spent the last half of his life. When he died in 1956 his name was still very unfamiliar even in German literary circles, but gradually in the '60's and '70's his works began to be collected together, and a few translations were published in English.

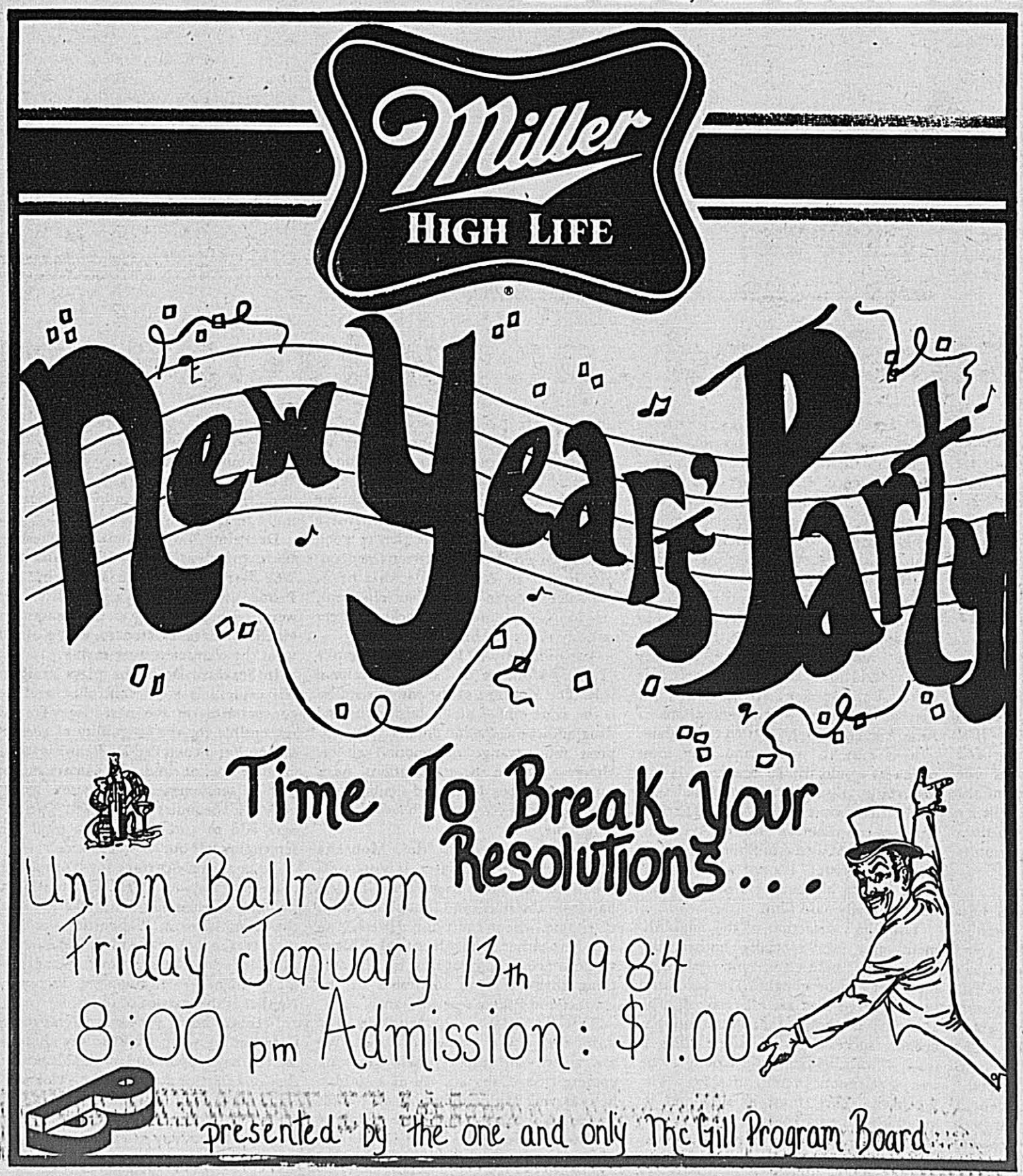
Walser's work has become a bit more familiar in the English speaking world in the past few years because of the recent revival of interest in Franz Kafka, with whom he is often linked. When Kafka first started publishing his short stories he was thought to be imitating Walser's style, and indeed there are striking similarities. Both of them have the same fascination for the small happenings in the outside world which can have such a profound influence on the human consciousness. They are celebrators of sensitivity and smallness. But where Kafka is often gloomy and sad, Walser is invariably whimsical and gay.

If you were to compare Kafka to a musical instrument, then it could only be a cello. But one would think of Robert Walser as an oboe, or perhaps a clarinet.

Jakob von Gunten is Walser's major novel and it is typical of his work in many ways. It takes place in a private school called the Benjamenta Institute, where young boys are sent to learn how to become butlers. There is only a single class and that is always repeated: "How Should a Boy to Behave?" Jakob von Gunten's goal at the school is to become as unimportant as possible, to become, in his words "a charming, utterly spherical zero." He comes from a bourgeois family but he is not overly concerned with the rules of the school, certainly not as much as his friend, Kraus, who takes all the school's rules as holy writ. The school is in bad shape; *"There is a shortage...of teachers, that is to say, the educators and teachers are asleep, or they are dead, or seemingly dead, or they are fossilized, no matter, in any case we get nothing from them."* Gradually the school decays. **Jakob von Gunten** is written in the form of Jakob's reflections during the school's final days.

The book is gently satirical and occasionally wildly funny (in the way that Kafka can often be wildly funny) but one feels a seriousness beneath events which on the surface seem unimportant. This is especially striking in the various duels between Jakob and his proletarian counterpart Kraus:

Almost every morning there begins a duel of whispering between Kraus and me. Kraus always believes that he must spur me on to work. Perhaps he's not entirely wrong in supposing that I do not like to get up early. I certainly do like to get up early, but I also find it quite delicious to lie in bed a little longer than I should. To be supposed not to do



something is so alluring sometimes that one cannot help doing it. Therefore I love so deeply every kind of compulsion, because it allows me to take joy in what is illicit... Ultimately it is I who decides, only I.

Jakob's self-reflection, his extreme sensitivity, and his deep awareness of the things that are going on inside him — all these things remind one of Kafka, but he seems somehow more accessible than Kafka, one can at least *begin* to understand what he means. The humour in Jakob von Gunten is more human than in works like The Trial, there is something screwball about it, a bit like Woody Allen, the modern writer who seems most similar to Walser.

Some of Robert Walser's works including a book of his short stories and Jakob von Gunten have just been published by Vintage Press in relatively cheap and quite attractive paperbacks. Since Walser's books don't tend to stay in print for long I suggest that anyone who is interested in German literature, and particularly those who enjoy Kafka, should go out and pick up a copy.

Critical kultcha listings

by Brendan Kelly

POP:

Deja Voodoo: The P.R. release announcing that Montréal's première sludgeabilly duo were hosting a "Bad Luck Party" was on a sheet with this masthead on top: Embassy of the United States of America, Defense Attache Office, Ottawa, Canada. The letter ends on a bellicose note:

"We will test an MX missile on your home if you do not relay the above information with the utmost expedience to as many people as is humanly possible."

Deja Voodoo are the best two-man dance band in the city and have a good trash sense of humour.

Word should be passed on that they have "completed their first full length album (release date and title as of yet undetermined) which contains no songs over three minutes in length."

On the 7th floor, 1455 de Maisonneuve blvd (Concordia University), Friday, January 13, at 20:00. $2.50 in advance/students, $3.00 others. Presented by CRSG, Radio Sir George. Tickets are available from Underground Records or from CRSG offices, 1455 de Maisonneuve, suite 647, telephone: 879-4598.

S.O.S.: Another Save Our Songwriters benefit — 3 bands for $3.00. Featuring the **Popular Front**, the **Pseuds** and **Secret Act**. 3 reasons for going: S.O.S is a non-profit organisation, it's cheaper than a new movie and 10 to 1 it'll be more danceable.

At Holden Fisher Hall (1355 Dorchester — corner Crescent), Saturday, January 14 at 21:30.

FILM:

Buñuel and Surrealism: The Conservatoire deserves praise for including eight Buñuel films in their January program. Last week they showed his first two masterpieces of surrealist outrage — **Un Chien Andalou** and **L'Age d'Or** and also **Los Olvidados** — an atypical (for Buñuel) realistic docu-drama on the slum urchins of Mexico City.

On Monday, January 16th at 20:30, **Le Charme Discret de la Bourgeoisie** (with English subtitles) is on. It's a hilarious black comedy in which the insipid middle-class protagonists dream each other's dreams, ceaselessly attempt to have a meal which is always interrupted — all attempts at having sex are also interrupted as if Buñuel was using permanent *coitus interruptus* as a symbol of the sexual and ethical frustration of the bourgeoisie. Buñuel made this when he was 72 and yes, it is certainly a cynical film but it's the angry and humour-filled cynicism of youth.

A negative word on the Conservatoire's Surrealism series: it's a wonderful idea and certainly Buñuel and Man Ray and Fernando Arrabal films are surrealist but to include Hitchcock and Marx Brothers movies under the term is really stretching a point. A semantic point.

The Conservatoire (1455 de Maisonneuve O.). Telephone: 879-4349. $1.75.

L'Argent de Poche: A comedy from veteran new-waver François Truffaut. Free though I'm sure they'll expect you to buy a beer (it is a bar).

At Timénés (4857 Parc), Tuesday, January 17 at 21:30 and 23:45.

Wim Wenders: Two short films from the German cinéaste — **Quand Je M'Eveille** and **Chambre 666**, plus **Wim Wenders An Interview**.

In **Chambre 666**, Wenders asks directors like Fassbinder, Godard, Herzog and Spielberg if they think the cinema is a language on the road to extinction.

Peter Wintonick asks Wenders the same question in **Wim Wenders An Interview** and in the documentary, Wenders talks about video, clairvoyance and cinema.

At the Cinema Parallele (3684 boul. St. Laurent). January 9 to 22 at 19:30 and 21:30.

3
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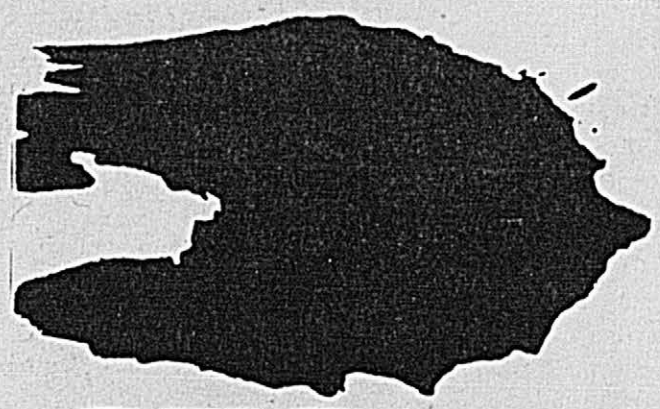

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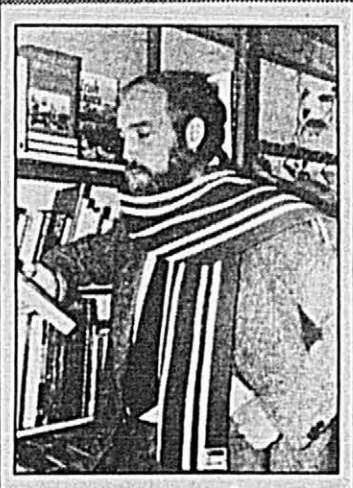

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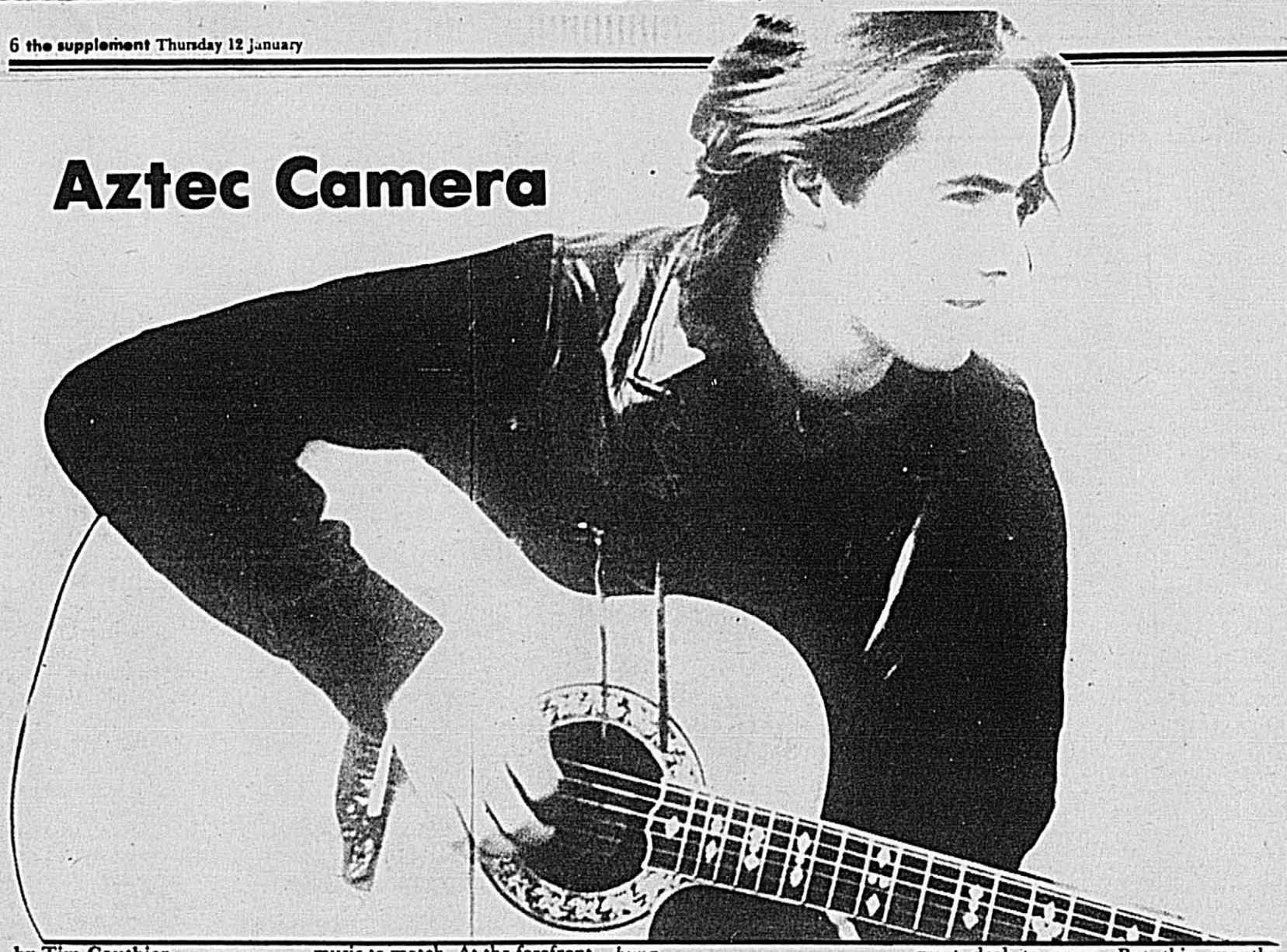


by Tim Gauthier

If overly optimistic or naive (neither of which is very fashionable these days), one would get the impression on reading the music press that the business had gotten a shot in the arm. The papers would play Christ to pop music's Lazarus, resurrecting it each week with a new Face, a new Fashion. Or even better still, dig up, clean off and revive the corpse and nostalgia of those months, long gone now, of that Winter of Punk — and have us believe that something of that force could ("it just might, you never can tell, kids...") occur again.

The British avant-garde, or those who would consider themselves as such, are for the most part delving themselves further and further into gloom and despair. **Bauhaus** and the **Virgin Prunes** seem to have spawned a large number of unwanted children, the whole *Batcave* clan being a prime example of this, most of whom demonstrate very little originality. Most of them appear as though they have just crawled from the grave, as though they wished to give physical embodiment to that corpse spoken of earlier, a type of misguided incestuous necrophelia.

However, not too far away, there are those who would fight against this dread disease — heroes with undaunted principles, whose sole wish is to write good songs. But England is a sick country, it spends far too much time examining its tumors, its gaping wounds. Thus, not coincidentally, the new movement is spearheaded by groups who find themselves just outside the infected regions. There is an overwhelming number of groups arriving from Ireland and Scotland with enthusiasm, good cheer and music to match. At the forefront of this movement is a group called **Aztec Camera**.

It is in introducing a band like **Aztec Camera** that I stand the chance of being accused of those crimes which have just been levelled at the music press. Their first album is *High Land, Hard Rain*; an album full of freshness which may sound stale in a year, an album full of promise which may prove to be non-existent. Pop remains for the most part what it always has been: a disposable commodity. One looks back over the last five years and realizes how very few bands seem to survive — due either to sustained (read over-hyped) exposure or, more commonly, none at all.

The number of groups that have either disbanded or changed personnel is simply gastronomical. I listen to **Aztec Camera** and pray and hope that they can escape the fates of groups such as the **Undertones** and **Orange Juice**, groups which this one immediately bring to mind and who have struggled in vain for well-deserved attention.

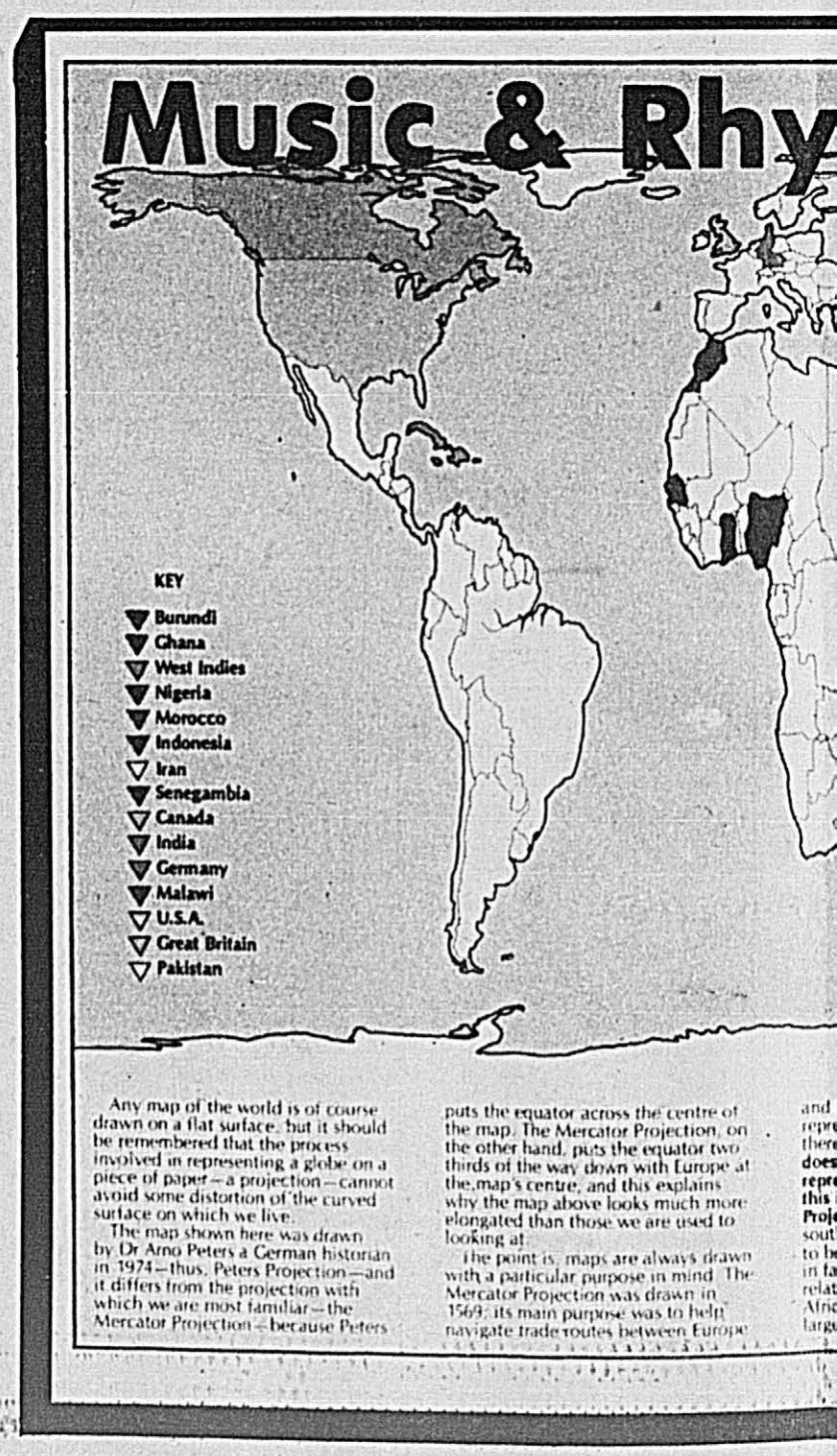
But **Aztec Camera** may just possess that force which would allow them to go where no one has gone before and that force is called Roddy Frame — the nineteen year-old boy wonder who is the singer, songwriter and quite possibly the soul of this group. The delight experienced listening to this album is due to a youthful exuberance which most bands claim to have but is only possessed by a chosen few. Frame is exasperated, sad, hurt to see that those he had hopes in let him down but he's not afraid to say it:

Faces of Strummer that fell from your wall
And nothing was left where they hung
So sweet and bitter, they're what we found
So drink them down

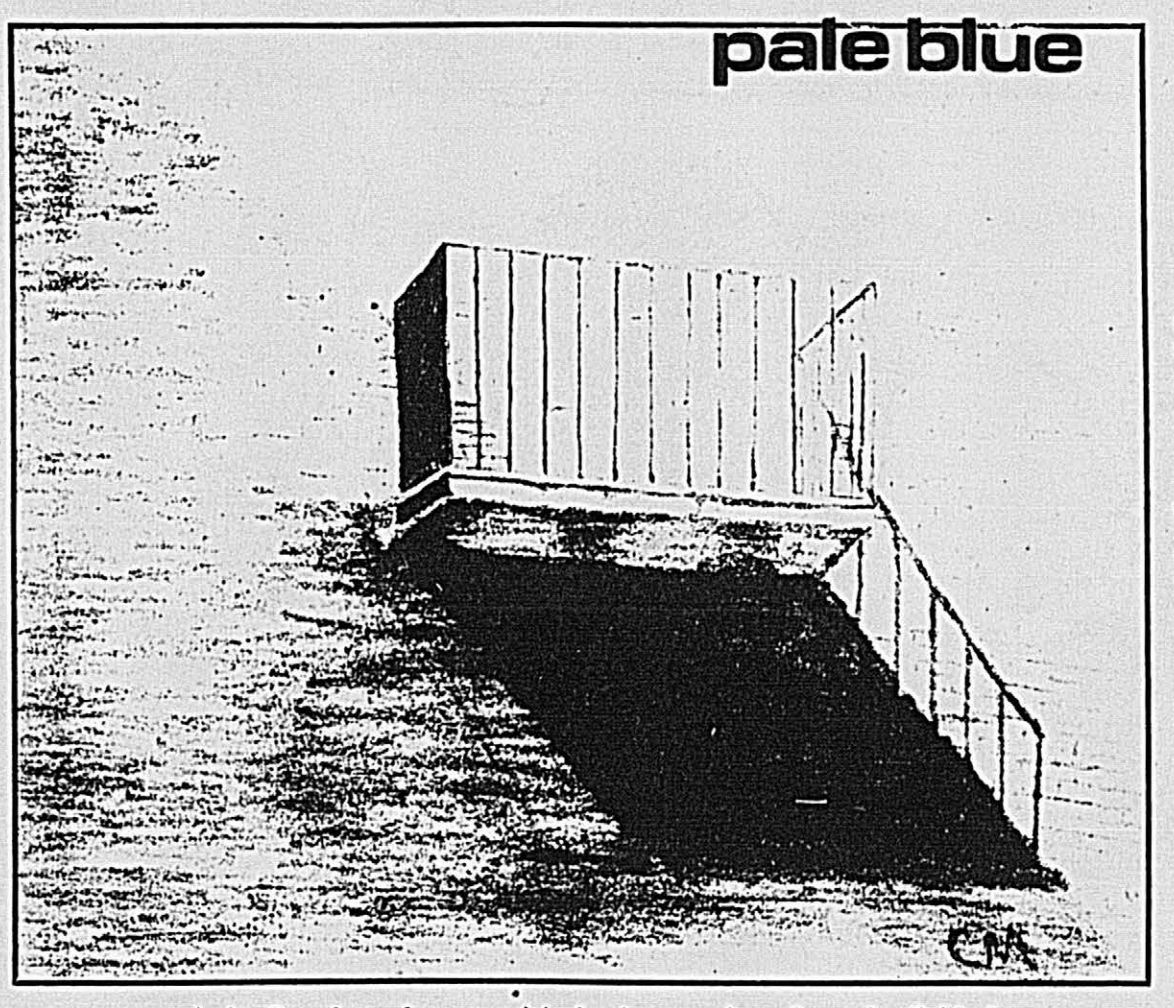
The flurry of mid-sixties influences are so numerous (they are obviously more a part of Frame's subconsciousness than anything else) that one gets lost in the drifts trying to enumerate them. Needless to say there are the obvious references to Dylan, the Byrds and their friends and neighbours who populated those years. It cannot be stressed enough how this young man has assimilated these sounds into a new decade, giving them new breath, new life. His use of the English language often reminds me of Elvis Costello — and he must be careful to avoid the same pitfalls, most notably losing the song's message amongst the puns and the word-play. Even in the poppiest of songs he has his caustic side — lines such as "I see you crying and I want to kill your friends" are not uncommon. To merely state that Frame expresses the exasperation and frustration of youth, however, is to cut his talents short. His words flow efortlessly, but their simplicity often betrays a stronger meaning:

Heard it said it's a stupid thing,
everything that I follow through
Never got to our god, you see.
Abandoned with a taste of the new
And everytime that whistle blows
I'm stranded in my shoes.

I may sound as if I'm foaming at the mouth but this album is without question one of the best records of the year (and there haven't been that many). As I mentioned, it is a first album — the group and Frame still have a great deal to prove. But this album has done more for my mental well-being than almost anything else in the past two months, and that's good enough for me. Buy this record, add a little hope where very little remains.



PALE BLUE



by Brendan Kelly

Into the usual desolation of "alternative" recording in Montréal is thrust a positive note in the form of the recent release of **Pale Blue**'s first single.

They take their name from the most beautiful rock song ever written about adultery (**The Velvet Underground**'s *Pale Blue Eyes*) and both sides of their 45 — *Ruin* backed with *Therapy* — have the same melancholy mood of that **Velvet Underground** ballad.

Lawrence Joseph, of the **Terminal Sunglasses**, provides the music writing and hypnotic/60ish guitar playing and Anne Marie Marko does the word writing and singing (which is reminiscent of Chrissie Hynde on *Therapy*, as a friend pointed out, but which is also striking enough to wedge itself into your memory, as I pointed out).

Pale Blue are less fast new-wave, more psychedelically weird and more serious than **Terminal Sunglasses**' only appearance on vinyl. Complete with deliberately tacky Farfisa Organ and synthesizer sound effects. It's not avant-garde masterpiecing but it is good songwriting and Joseph does have an original guitar sound.

And if that's not enough, then remember they're from here and that it took a lot of work to get this record out. Joseph told me that it took four months to go from the finished master tape stage to the end product (this should take 2 or 3 weeks). There were many problems including "a ruined first test pressing, and the distribution company closing down and moving out of their office without bothering to tell anyone in the band."

Record production, mixing, bookkeeping, lawyer-calling and promotion were all done by Joseph. The cover art was done by Anne Marie Marko and her sister Carole (who also plays bass on the single). Maoist self-sufficiency lives!

You can get the record directly from Lawrence Joseph, who is a math grad student and teaches "Applied Matrix Algebra" to management students, by going to office 1031 in Burnside Hall. It can also be found at the usual downtown record stores.

Or by mail order from: Chameleon Records, 3424 Peel, no. 18, Montréal. H3A 1W8.

The price is $2.00 (add 50¢ if ordering) — "less than it cost to make, we lose about 37¢ for each copy sold" explained Joseph with the logic of the merchant from Catch-22 who sells eggs to both sides in the war at lower than cost price.

by Robert Costain

Given the great emphasis on the pop sound in music over the past two years, it is easy for a less commercial, yet excellent album to be lost in the shuffle.

Such is the case with *Music and Rhythm*, a compilation of various artists released in June, 1982. Being a benefit LP, it was released with little fanfare, and received little critical attention. This is unfortunate, as the album is a superb collection of traditional music from the Third World and music by Western artists based on traditional African and Asian themes.

The two record set was released to mark the World of Music and Dance (W.O.M.A.D.) Festival held in Somerset, England in July, 1982, as well as to help fund the event. The festival, which was held without much media attention from North America, brought together artisans, craftspeople, musicians, and dancers from all over the world. The album was intended to introduce the general public to a few of the wide and varied musical traditions which exist throughout the world.

It is too bad that *Music and Rhythm* received so little attention upon its initial release because it achieves its aims admirably. From the joyous beats of African drums to the strange Balinese Monkey Chant, *Music and Rhythm* is a delight to listen to. Listening to the album brings the realization that the Western music that we are all used to hearing is only a small part of the musical world, and unfortunately tends to suppress the other forms. This is music that is rarely, if ever, heard over North American airwaves, and then only as part of documentaries on tribal customs and the like.

The music on the record progresses from the highly traditional sound of the Drums of Makabuko from the African nation of Burundi to the more modern sound of such "established" Third World artists as Mighty Sparrow and Rico. The traditional music includes African artists like Ekomé and Asian musicians like Nusrat Fateh Ali Khan of Pakistan.

The tracks which showcase pure traditional music form the framework for the entire LP, and allow the listener to compare later styles with their roots. Fortunately, most of these works were recorded in studios and the recordings are of high quality.

Squeezed within the tribal drums and chants are works by more Western-oriented artists using conventional Western instruments. These artists, like Mighty Sparrow and Prince Nico and Rocafil Jazz, all trace their origins to the Third World, but are examples of traditional sounds that have been Westernized both in musical arrangement and instrumentation. Many of the tracks are either calypso or reggae oriented, and show the heavy influence that dance has on many forms of music.

But perhaps the biggest treat of *Music and Rhythm* is a collection of tracks by several established First World musical artists. What we see in these tracks is not Third World artists adopting a Western sound but Western artists adopting a Third World sound — a most refreshing reversal.

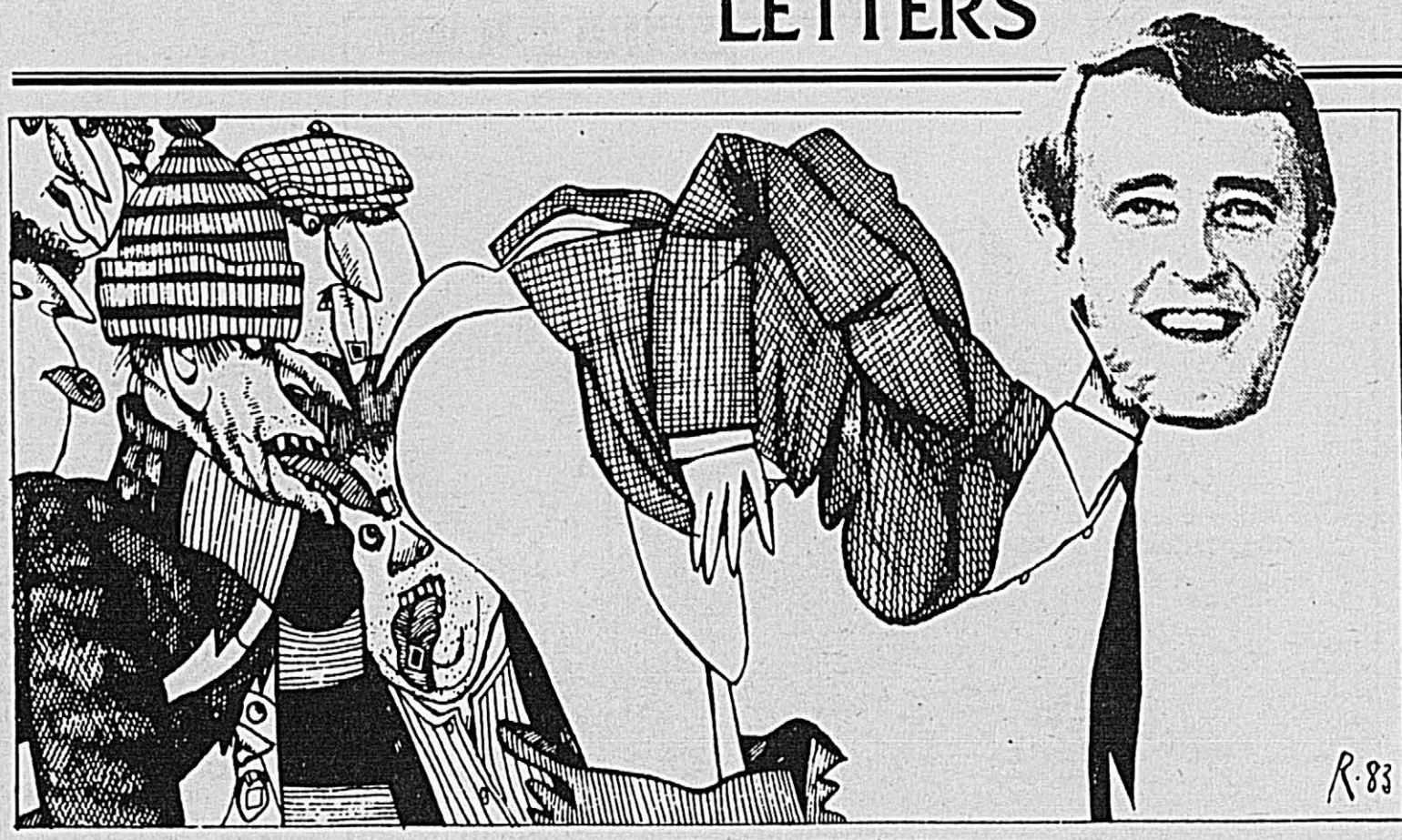
These Western artists include Peter Gabriel, who with his track, *Across the River* expands on the African rhythms that he introduced in *Biko*. A cut from **XTC**'s *English Settlement* LP, *It's Nearly Africa* uses African arrangement style and instrumentation. **The Beat** appear to add their "distinctive rhythmic blend of urban pop and upbeat ska" with *Mirror in the Bathroom*.

Other Western musicians appearing on the album are Pete Townsend, jazz artist Morris Pert, Canadian Jon Hassell with Brian Eno, David Byrne, Pete Hammill, and Stockhausen pupil Holger Czukay. The influences on these established artists come from all over the world. Although Gabriel and **The Beat** show a primarily African influence, artists like Pete Townsend and Jon Hassell looked to India and Indonesia as their source of inspiration.

It is impossible to include every musical style or influence on four sides of vinyl. And the Western ear accustomed to popular music would doubtleesly have trouble relating to many traditional forms of music. But *Music and Rhythm* succeeds very well in bringing a small slice of excellent traditional music to a general audience.

The only way in which this album falls short is in the fact that it overlooks completely the music of the Americas. This might have merited a third disc. Maybe someday W.O.M.A.D. will choose to do a follow-up. In any case, any release of an album of this calibre and variety would be most welcome.

LETTERS



Re: 'Make Canada part of the USA, Vote Mulroney.'

I have been very encouraged to see several such gems in recent editions of the Daily. Anything resembling an endorsement of Mr. Mulroney would have been disturbing indeed.

Mark Proudman,
President,
PC McGill

More Letters

Hoping that this letter will be taken as a constructive criticism of Christine Parlour's article: *Movement Mired In the Burbs (the Supplement*, Thursday, Dec. 1, 1983), I would like to express my disagreement.

First of all, I think the article tends to make rather loose generalizations on the women's movement and makes judgements on things that might be a positive practice; as that of "woman banded together to discuss their condition." I admit it could become an "interpersonal obsession", (since everything is possible), but this practice has proven many times to be positive. For too long women have been too afraid and repressed to talk about their sexuality and their sexual needs. Women had to talk about themselves and discover their feelings. And if they weren't satisfied by male partnership why not "women loving women" as a legitimate sexual alternative. I do agree that this is not enough, women had to grow up and propose effective political alternatives.

Women have organized and developed in a constant debate (including reflecting on racism). As a result, there has been political and tactical disagreements, but I think it is a profound error to look at the women's movement as a homogenous aggregation. Parlour rightly points out the depoliticization of some women's groups who overlook the problem that arises out of class and ethnic differences; but, to tell you the truth, this is a problem that many left-wing groups face by not knowing the working class' needs and priorities.

To conclude, a word on the Third World. Your quote from Nawal el Saadavis is interesting, but you don't acknowledge the long controversy on whether the demand for women's rights should be disregarded in favour of the national liberation cause. Third World women have learned from experience that they must place their demands from the beginning; women's rights are not only a struggle for equal opportunities but against a very deep macho ideology, and they have to fight it within their political organizations. On top of that, those leftist organizations have suffered a great deal by being unable to integrate women into their struggle (look at the Chilean example during Allende's regime).

The women's movement is not all that simple, that's why we should be careful about making generalizations.

Marcela Tapia

Re Montreal Sludge Bands and We Can Be Nazis.

Ta, Brendan, for the excellent article on the *From Montréal* record. This was (no shit) the best piece of student arts/kultcha journalism I've seen in A Very Long Time; interesting, informative, entertaining, original etc., and the assorted thoughts of chairman Gerard were an added bonus, especially in contrast to that sub-*Boy Looked at Johnny* hatchet job on the Bowie record.

I would be first to admit that it's a shoddy burn-the-consumer package (though it is surely RCA's fault that it saw the light of day at all), but that's no excuse to read nasty ideologically unsound things into his entire career or to run blatantly sensationalist headlines and pictures like the above. I have nothing whatsoever against unashamedly partisan journalism or putting the boot into sacred cows, but why drag up yet again that stupid remark about dictators and not (for instance) "To be insulted by these fascists is so degrading" from his last-but-one album?

If you (meaning the entire paper) are going to be such orthodoxy-sniffers (thank you, George Orwell) then by the next issue I expect to see the word "kultcha" removed, coined as it originally was in that spelling variant by arch-Mussolini supporter Ezra Pound. My delicate sensibilities are offended, goddamit!

If my reading/listening/viewing were to be limited to the works of people (?) with 100% socio-politically unimpeachable lives and ideas, I would be practically illiterate, and bored shitless to boot.

Love, Patrick (Hutchinson)

(P.S.: re **Pop promotes violence against women**: Pop? Does this mean I have to destroy my Undertones albums? — A Worried Reader.)

First **Supplement** meeting Friday at 13:00 in Union B03. Trash, a shit-on-Orwell round-table and more.

I find it amazing that a university newspaper could participate in such blatant and overt racism. I am referring to the front page of the McGill Daily which made negative allusions to the cossacks.

I know you meant this item to be funny, it wasn't. If you knew a little more about the history of the cossacks, that is aside from your rather popular image of them as butchers, perhaps you might have thought twice.

When Ukrainian (and Russian) peasants and serfs ran away to join the cossacks, they were escaping from the cruellest kind of tyranny at the hands of the Polish gentry, tyranny of the Arenda system organized by this gentry which consisted of employing, most often, Polish and Ukrainian Jews to act as stewards and leaseholders all over Polish occupied and enslaved Ukraine (16th and 17th c.), tyranny of the Russian tzars and their insufferable implementation of serfdom or slavery, and tyranny in the earlier years of the marauding Tartars. Of course the cossacks were warriors, and of course they revolted against their oppressors, and of course there was violence. I am not for a moment minimizing this. As students of history you surely understand that all acts of progress, all historical epochs are often of necessity simultaneously barbaric and civilizing. All nations are born in bloodshed. That is the sad truth of history and not a truth that is particular or specific to the birth of the Ukrainian cossack state.

You see, there is another way of looking at the cossack. The cossack is the symbol of the vehicle by which centuries of slavery was cast off by the enslaved (serfdom) Ukrainian population. Try standing in their shoes for just a split second.

Sincerely,
Robert Harrison

Staff meeting, Friday at 15:00. Union B03. Ed board review, elections i.e. FUN, FUN, FUN!!!

Production seminar today at 15:00. Learn about x-acto happiness. Union B03.

Special News Subversion meeting. All newswriters should attend incognito. Today, 16:00, Union B03.

Student

The significance of this word changes decade after decade and from place to place. Histories of servitude and obedience clashing with radical views and eruptions of violence and despair. Hoboes of any educational system, these people are meant to be its main raison d'etre. For 73 years the McGill Daily has been photographing, debating, analysing and writing about them, following the lifestyles and actions of this mysterious genre of human being, paying special attention to how they fit into the world outside. Day by day, it seems, the students here could be getting closer to an answer, but its obvious that do it, more than ever, we need your help.

Join The McGill Daily

And Find Out What A Student Is

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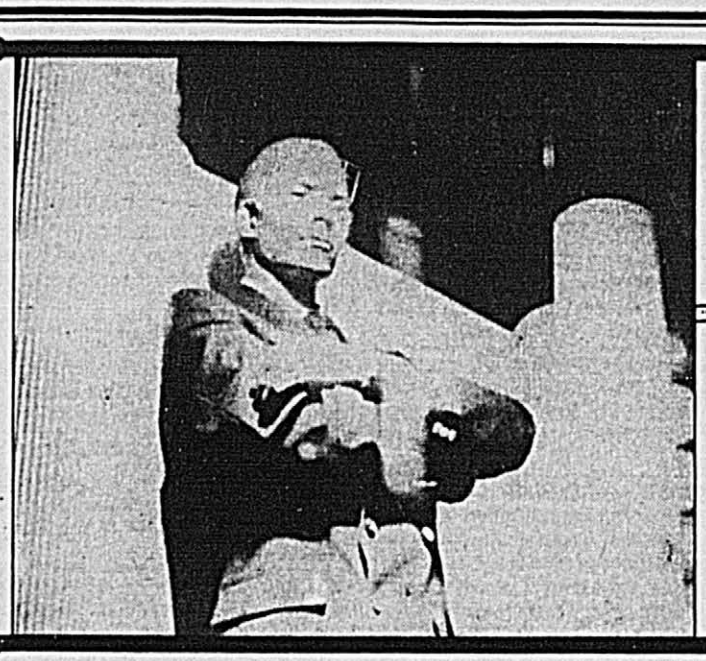
The *Daily* is a founding member of Canadian University Press (CUP), la Presse Etudiante du Québec (PEQ), and Campus Plus Québec Media Services.

Hi. I'm Mr. Fashionismo

I'd like to take you on a tour of downtown storefront displays. All around Montréal there are so many fabulous creations so I've chosen just a few for us to savour and examine. We'll be looking what makes up the displays at Eatons and Scandalini and, myself, you can catch me anytime between the greek columns in a Simpsons window.



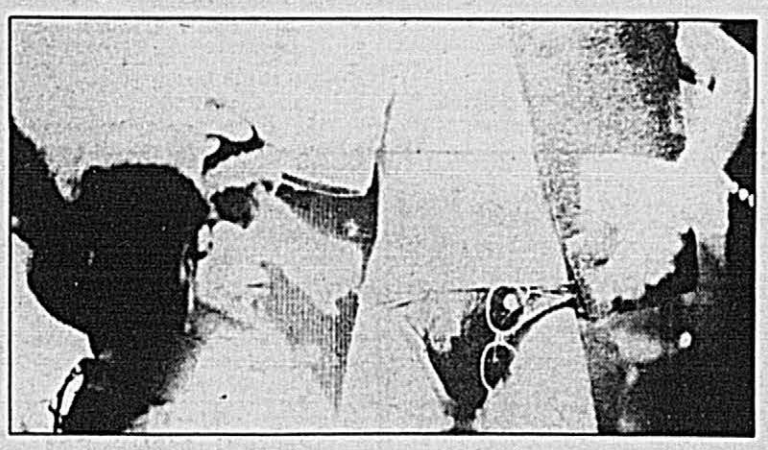
How about starting with Scandalini.

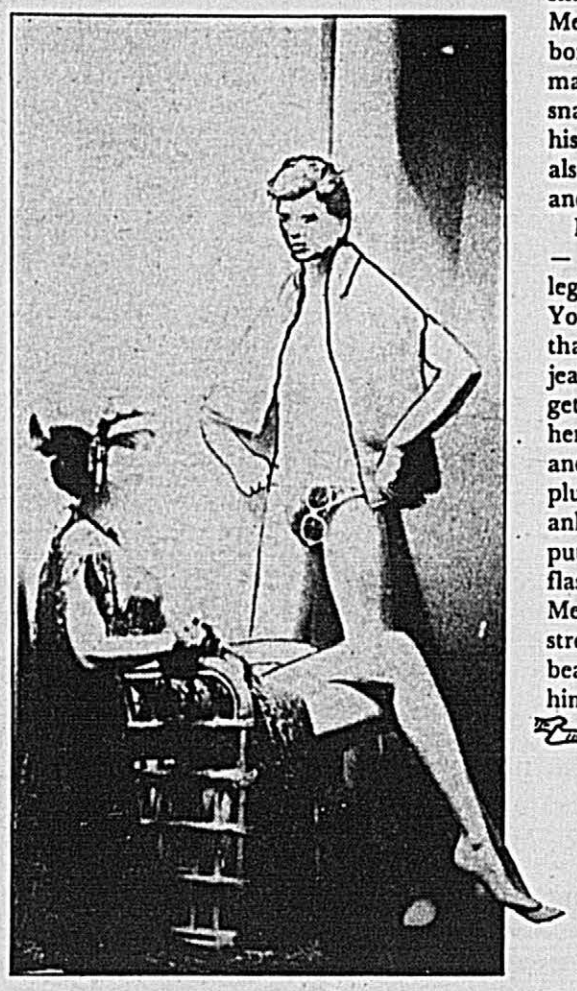
Meet the cool new wave Club Med couple. Mr. Med is the kind of guy we'd all like to be. Mr. Med doesn't have to wait till he is a boring fat, grey-haired middle-aged man with ulcers to take a trip to the tropics with his lover. Thats why he wears a pair of snazzy sunglasses on his groin. Mr. Med's snazzy sunglasses say "Im not a boring fat, grey haired middle-aged man with ulcers" and putting the snazzy sunglasses more to one side of his hips says "Im not a woman." It also says "my penis functions very well and everyone should be interested."

Mrs. Club Med is doing her thing — reclining enigmatically with her legs gleaming in the hot tropical sun. You can bet your last loto 6/49 ticket that she's smiling to herself over how jealous her friends will be when she gets home with a deep-bronze tan on her wrists and arms, and on her neck and on that area above her breasts, plus on her calves not to mention her ankles and on her toes if she decides to put on sandals one day. She'll be flashing it all over the office. And Mr. Med couldn't be happier standing strong and proud looking over the beach with Mrs Med right next to him.

Let's look closer.

Mr. Med and Mrs. Med understand and appreciate each other on different levels. That is the main point of this display. Mr. Med is trying to show Mrs. Med on what level he is best able to appreciate her.





by Albert Nerenberg

Now, let's go to Eatons. Eatons has a special way of arranging things. Look at those nice thick bracelets on this beautiful lady's wrists. Look at the way it seems as if they're holding her arms down like manacles. This lady's bracelets say "I gave up resisting a long time ago." Chains are in. Invisibles chains are even more in.

How about the pose. Try bending your head forward, like the lady in the display case, and imagine that a rope around your neck is lifting you off the ground. It is an interesting feeling — going limp. It's as if you have absolutely no power to control your body. Dress her up in black silk and it looks super sexy.

Well, thats it. I realize that I never got a chance to say anything about myself.

My clothes are really nothing special, just a little trimmer, sleeker and more expensive than last year. Even though I exist only for wearing clothes, there is a reason why I have a head. Look at my eyes. No matter where you stand I'll always be looking beyond you. My involvement in this world is always more important than yours. I'm better than you are. You should want to be me.

I am neither dead nor alive. We are the undead unliving people of your dreams. There is no great fashion mystery. Are we not nothing but impossible heroes and slaves and what you're supposed to be?

CLASSIFIEDS

Ads may be placed through the Daily, Room B03, Student Union Building, 8 a.m. to 2 p.m. Deadline is 2:00 p.m. two weekdays prior to publication.
McGill students: $2:50 per day; for 3 consecutive days, $2.00 per day; more than 3 days, $1.75 per day. McGill faculty and staff: $3.50 per day. All others: $4:00 per day. *Exact change only, please.*

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

341 — APTS., ROOMS, HOUSING

Clean bright 1 1/2 unfurnished very close to campus. Immediate occupancy. Reasonable. 933-1751.

House for rent, Pine Avenue near McGill; furnished, appliances, 4 bedrooms; suitable for 2 or 3 graduate students to share: phone 284-1078 (evenings); 392-8056 (daytime).

2 Bedroom apt. to share, recently renovated, 15 min. away by bus, Outremont. $160 ea/month. call 277-3604 between 7-9 am.

Female student looking for apartment to share from January-April, near McGill. 667-1700.

3 1/2 to share Van Horne/decelles $116 all included. Dog lover. 733-7361.

Fantasie apt. to share with a third person. 7-1/2 near Villa Maria Metro. Fireplace, hardwood floors, balcony. $165 monthly, heated. Call 481-8967.

1-1/2 APT. for rent, $185, until April 30th. 3630 Durocher, Apt. 43. See Apts. 1 or 3.

343 — MOVERS

All Local moves done quickly and carefully by student with large closed truck. Fully equipped, reasonable rates. Available weekends. Call Stéphane, 737-7540.

352 — HELP WANTED

Ph.d. student offers lessons in German: wants to learn French. You must be serious and have time for teaching-learning. Please call 9-12 am only. Tel: 483-2712.

Professor requires enterprising student (preferably graduate) of business management or related subject to carry out project involving publishers. Pay appropriate to skills. Tel. D. Kopec 392-5898.

354 — TYPING SERVICES

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356 — SERVICES OFFERED

Don't have a way with words? M.A. lecturer offers proofreading, editing of term papers, reports, theses. Reasonable. French, Spanish spoken. 849-8954 eves.

Experienced hairdresser offers special student rate. Wash, cut and blowdry $10.00 for men and $12.00 for women. Please call Karen 279-3928 mornings, 683-6557 evenings.

WHOLISTIC WORKSHOP IN MASSAGE THERAPY. Anne Speiser offers a detailed study of the therapeutic application of Swedish Massage technique. Classes begin Jan. 28th. Call 937-9677. Maintaining good health through preventive medicine!

361 — ARTICLES FOR SALE

Army parkas $70, jeep coats from $40, wool combat sweaters, Italian combat pants $14.95, military berets from $4.50, EXXA 1477 Mansfield, 1210 St Denis.

Books for sale. Ferguson — *Statistical Analysis in Psychology and Education;* De Robertis — *Cell and Molecular Biology.* Call 845-7708.

EXXA: Now two locations — wide selection of army surplus clothing — 1477 Mansfield (near Simpson); 1210 St Denis (near St Catherine).

Metropolitan News P 1248 Peel St, corner St. Catherine. Newspapers, Magazines, Fashion Magazines, and Maps from all parts of the world, by Jet everyday — Ottawa Citizen, Toronto Star available same day at noon — needs permanent and temporary help.

120 Watt Kenwood amplifier KA9X with sigma drive, programmable Kenwood tuner KT7X, 3 head Pioneer tape deck CT9R with auto reverse. $1400 or best. 286-8201.

One small Beaumark fridge. Approx. 2 ft 9 X 2 ft X 1 ft 10. Excellent condition. $190 — call 849-5876 after 6.

365 — WANTED TO BUY

GRE-ECONOMICS preparation BOOK. You have past years editions somewhere on a shelf? Call me, you will receive M1 for it. Françcois 321-2752.

372 — LOST & FOUND

Lost — soft, huge blue earmuffs. Last seen on Mon. Dec. 9: I will PAY the finder. Sentimental value. Call Namcy 286-0122.

383 — LESSONS OFFERED

Aerobic Dance, Monday and Wednesday, 5:20-6:20, 10 weeks downtown, from Jan. 16, 870-2285 (days), 844-1835 (evenings). Special rates for students.

SINGING LESSONS (breathing, vocal technique, interpretation), elementary piano, Solfefei dicatation. Certified teacher. Near McGill. Bilingual. Call 844-9633.

385 — NOTICES

DRAMATIC TELEVISION productions to be produced in a professional studio. Audition taking place on Tuesday January 10th and 17th. For information call Jo-Ann at 729-2208.

All Industrial relations students — welcome back! The McGill Industrial Relations Association (MIRA) is holding a wine and cheese party on Thursday Jan. 12 at 4:00 pm in Leacock 232. Admission is FREE and major upcoming events will be outlined. See you there!

Au secours! Juges parlant français couramment demandés pour Tournoi National du Débat Françcais, le 20 et 21 janvier. Association des débats, UNION B16.

GIRLS! KKG Sorority invites you to "Come Swing with Us" Jan. 12-19th! Drop by an visit with the KAPPA's as we salute Music Through the Ages! Call 286-0014 for more information.

PGSS COUNCIL METTINGS: January 18th, February 15th, March 14th, April 11th, and May 9th. ALL meetings are at 7:30 pm in Thomson House.

SUNDAY WORSHIP at 10;30 a.m., United Theological College, 3521 University. All welcome; brunch follows. Chris Ferguson for more information (392-5890).

387 — VOLUNTEERS

On Friday the 13th, sell your soul to Winter Carnival 1984. All interested volunteers are asked to attend an orientation meeting Friday Jan. 13 in the Student Union Ballroom.

McGILL UNIVERSITY -
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TOTAL WORKOUT CLASSES
AN HOUR OF FITNESS AND FUN FOR ALL!!!

Total Workout Classes are about to resume for the Winter Semester.

Monday	12:00-13:00
Tuesday	17:00-18:00 (Starts January 24)
Wednesday	17:00-18:00
Thursday	17:00-18:00
Friday	15.00-16:00

Classes start week of January 16, 1984.

Tickets go on sale in gymnasium lobby one hour before class.

Cost $1.00/person

Numbers are limited — first come first served.

For further information call 392-4737.

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Late registration is now underway for the WINTER SEMESTER.

Courses will be offered in the areas of:

Dance
Martial Arts
Racquet Sports
Aquatics
Varia

Register in person with gymnasium membership or student I.D. card

at Currie Gymnasium
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09:00 - 19:00

Classes begin the week of January 16, 1984.

For more information call 392-4737.

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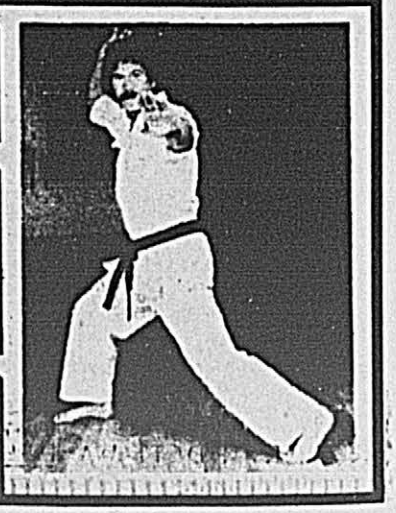

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FRIDAY NIGHT DINNER

DATE: Friday January 13, 1984
TIME: 5:30 P.M. (Candle lighting time is 4:36 P.M.)
PLACE: 3450 Stanley St.
COST: $3.50
note: reservations by January 12/1984

- Special Guest: **NAIM KATTAN:** author of
  - *Farewell to Babylon
  - *Paris Interlude
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He will discuss his literary works and personal experiences.

Mr. Kattan is presently Head of Writing and Publication section of the Canadian Arts Council.

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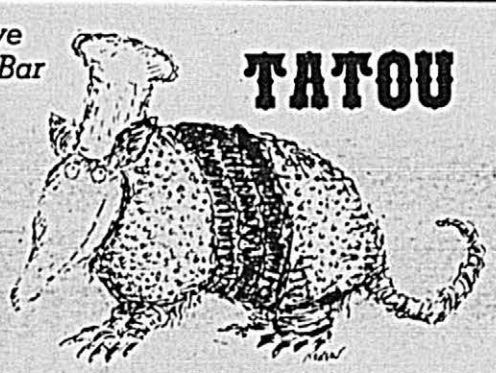

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Brochures and application forms can be obtained from:

THE SECRETARY OF THE INSTITUTE
INSTITUTE FOR INTERNATIONAL DEVELOPMENT AND CO-OPERATION
University of Ottawa
Ottawa (Ontario)
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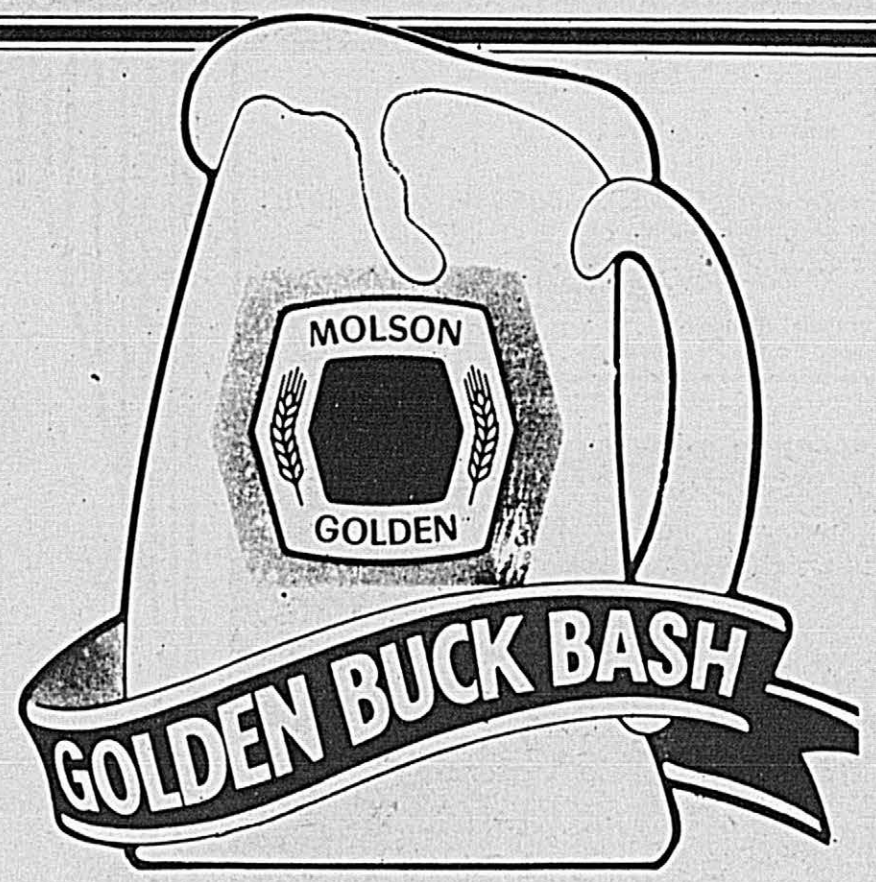
Tel. (613) 231-4910

UNIVERSITE D'OTTAWA — UNIVERSITY OF OTTAWA



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a service of the McGill Students' Society

Students' Society Annual General Meeting

Concerned about your university? Your Students' Society? Value for your academic fees and Society dues?

If you have concerns and haven't yet contacted the President, Bruce Hicks at 392-8900 or the Vice-Presidents Patrick Gagnon 8971, Steven Matthews 8971, Lisette Noodelman 8970 or Paul Reilly 8972 then

ATTEND

The Students' Society is holding its annual General Meeting on Wednesday, January 18, 1984 at 1:30 p.m. in Room 310 of the University Centre.

We want to hear your concerns and suggestions to foster a better Students' Society. Your student representative is waiting to meet you.

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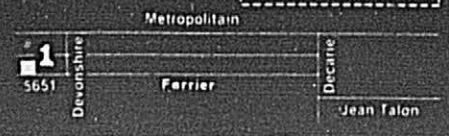

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Saturday 9:00 am - 5:00 pm

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